









*J. P. Morgan. Collection*

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" J. PIERPONT MORGAN

1910-12

v. 4

# COLLECTION OF DRAWINGS

BY THE

OLD MASTERS,

FORMED BY

C. FAIRFAX MURRAY "

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VOL. IV.

ONE HUNDRED AND NINETY-SEVEN PLATES

FROM EXAMPLES OF THE

ITALIAN SCHOOLS

INCLUDING A SELECTION

FROM THE

DRAWINGS BY TIEPOLO

IN THE

ALGAROTTI-CHENEY VOLUME

PRIVATELY PRINTED

LONDON

1912



FRICK ART MUSEUM  
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NEW YORK

J. PIERPONT MORGAN  
COLLECTION OF DRAWINGS

BY THE  
OLD MASTERS  
FORMED BY  
C. FAIRBAIRN MURRAY

The plates were executed by  
MM. Braun, Clément & Cie.,  
Paris and Dornach.

ONE HUNDRED SEVEN PLATES  
FROM EXAMPLES OF THE  
ITALIAN SCHOOLS  
INCLUDING A SELECTION  
FROM THE  
DRAWINGS BY TERZIO  
IN THE  
MAGGIOROTTI-CHEVREY VOLUME

PRINTED  
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1874



## LIST OF PLATES.

—♦—

G. B. TIEPOLO, 1696—1770.

- 1 Roman ruin, with figures of two soldiers.  
Pen and Indian ink.  
Collection, Reid.

ASCRIBED TO ANDREA DEL CASTAGNO, 1390—1457.

- 2 Two male nude figure studies, the foremost playing a violin.  
Silver point, heightened with white, on grey prepared paper.  
Collections, Arundel and Tighe.

FILIPPINO LIPPI, c. 1457—1504.

- 3 Job and his friends ; in the distance the Salutation.  
Pen and bistre.

GIULIANO DI FRANCESCO DA SAN GALLO.

- 4 A Roman sarcophagus and a herd of goats.  
Reverse of the drawing numbered 7 in first series.  
Pen and bistre.  
Collection, Robinson.

FLORENTINE SCHOOL.

- 5 A bearded recumbent figure holding a cornucopia in his left, a study from the antique ; the head of a horse in the upper corner to left.  
Pen and bistre, heightened with white, on prepared paper.  
Collections, J. Richardson, junr. and Tighe.

UMBRIAN SCHOOL.

- 6 Study for the head of Christ.  
Brush drawing in sepia, heightened with white, on grey prepared paper.

MARCELLO VENUSTI AFTER MICHELANGELO, 1515—1579.

- >7 The Annunciation.  
Black chalk.  
Collection, Robinson.

FRA BARTOLOMMEO, 1475—1517.

- 8 The Holy Family.  
Black chalk.
- 9 Nude study of a young woman kneeling to left.  
Black chalk.



- 10 Nude study seated to right. Inscribed in a contemporary hand "... mano di fra bartolomeo da S. Marco."  
Reverse of preceding. Black chalk.

- 11 The Virgin and Child enthroned, with saints and angels, the Eternal above in benediction; three child angels on the steps of the throne with musical instruments.

Black chalk.

Collections, Skene and Robinson.

RAPHAEL SANZIO, 1483—1520.

- 12 The Cumæan Sibyl. Study for the engraving by Antonio Veneziano: Bartsch 123.

Pen and bistre, heightened with white, on toned paper.

FLORENTINE SCHOOL.

- 13 The Entombment.

Pen and bistre.

Collection, Adney, where it was ascribed to Raphael.

ANDREA DEL SARTO, 1487—1531.

- 14 A young man carrying a bundle on his head.

Reverse of drawing numbered 30 in first series.

Red and black chalk.

Collections, Richardson, senr., Reynolds and Leatham.

GIULIO ROMANO, 1492—1546.

- 15 Ganymede.

Pen and bistre, washed.

- 16 Design for a panel of ornament, with the arms of Cardinal Hercules Gonzaga.

Pen and bistre.

Collections, Reynolds and Robinson.

POLIDORO DA CARAVAGGIO, 1492—1543.

- 17 Barbarossa kneeling before the Pope.

Pen and bistre, washed and heightened with white, on yellow prepared paper.

- 18 Virgin and Child enthroned, surrounded by numerous penitents in adoration.

Brush drawing in sepia, heightened with white, on toned paper.

- 19 Moses striking the rock.

Brush drawing in sepia, heightened with white, on paper toned to represent bronze.

Collection, Reynolds.

JACOPO PONTORMO, 1494—1557.

- 20 Group of four female figures, one carrying a child. Probably for a composition of Moses striking the rock.

Chalk, pen and sepia, touched with white.

- 21 Studies of a hand and arm.

Red chalk.

ROSSO FIORENTINO, 1494—1541.

- 22 Study of male torso and head for the same figure.

Red chalk.



PIERINO DEL VAGA, 1500—1547.

- 23 The Adoration of the Shepherds.  
Pen and bistre.
- 24 The Adoration of the Shepherds.  
Pen and bistre, washed.
- 25 Feast of the Gods. Design for a fresco.  
Pen and bistre, washed and heightened with white.  
Collection, Mayor.

PRIMATICCIO, 1504—1570.

- 26 Design for a fountain.  
Pen and bistre.

DANIELE DA VOLTERRA, 1509—1566.

- 27 Study for a Sibyl.  
Red chalk.  
Collection, Duke of Cambridge.

SCHOOL OF RAPHAEL.

- 28 Joseph sold by his brethren.  
Pen and bistre, washed and heightened with white.
- 29 Virgin and Child, with Infant Baptist.  
Pen and bistre, washed.  
Collection, C.G.

LOMBARD SCHOOL.

- 30 Head of a woman crying out.  
Black chalk.  
Collection, Lord Spencer.
- 31 Study of three figures, one seated and two standing.  
Reverse of drawing numbered 40 in first series.  
Reed pen and bistre.
- 32 Sketch for a sarcophagus and base; a recumbent figure of a prelate above.  
Pen and bistre.  
Collection, J. Richardson, senr., and Robinson.

ASCRIBED TO BAMBAJA.

- 33 Two studies for reliefs, with a Bacchanal.  
Pen and bistre, washed.  
Collection, Duke of Cambridge.

SCHOOL OF LEONARDO DA VINCI.

- 34 Head of a woman, three quarter face to left.  
Red chalk.  
Collection, Lanckrink and J. Richardson, junr.

SCHOOL OF LUINI.

- 35 The Flagellation.  
Red chalk.



MORAZZONE, 1571—1626.

- 36 The Virgin kneeling at a prie-dieu.  
Brush drawing, sepia, heightened with white, on grey prepared paper.

DANIELE CRESPI, 1590—1630.

- 37 The Virgin kneeling to left.  
Black and white chalk, on grey paper.

ASCRIBED TO CORREGGIO.

- 38 Study for the head of a bearded man.  
Red chalk.  
Collection, Mayor.
- 39 Study for a part of the ceiling of the Duomo Parma.  
Red chalk.

PARMIGIANO, 1504—1540.

- 40 The Virgin seated, with St. John embracing the Infant Christ.  
Red chalk.  
Collection, Lawrence.
- 41 The Virgin and Child.  
Red chalk.
- 42 The Infant Christ asleep on the lap of the Virgin. Study for the picture at Hampton Court.  
Red chalk.  
Collection, Knowles.
- 43 Sketch for the portrait of a General; his right hand beneath a globe held by two amorini, others seen in the background bearing palm branches. In all probability this design was intended for a portrait of one of the Farnesi.  
Red chalk.  
Collection, Lawrence.
- 44 Apollo and Marsyas: oval design for chiaroscuro.  
Pen and bistre, washed and heightened with white.  
Collection, Warwick.
- 45 Prometheus (?)  
Pen and bistre, washed.  
Collections, Denon and Lawrence.
- 46 Studio interior.  
Pen and bistre.
- 47 The Pool of Bethesda.  
Pen and bistre.  
Collections, Lely and the Bishop of Arezzo.
- 48 The Holy Family.  
Black chalk, washed with bistre.
- 49 Design for decoration of a chimney wall.  
Pen and bistre.

ENEA VICO, 1523—1567.

- 50 The Nile. From the antique.  
Pen and bistre.



### SCHOOL OF PARMA.

- 51 Design for interior of a chapel.  
Pen and bistre, washed, on vellum.
- 52 Virgin and Child enthroned, with St. Agnes; St. Christopher kneeling to left.  
Pen and bistre, washed.

### GIULIO CAMPI, 1500—1572.

- 53 Design for a panel of ornament.  
Red chalk.

### BARTOLOMMEO VIVARINI, ante 1430—c. 1499.

- 54 Christ enthroned above a circular temple.  
Pen and bistre.

### SCHOOL OF MANTEGNA.

- 55 Children quarrelling.  
Pen and bistre.  
Collection, Bishop of Arezzo.

### GIROLAMO MOCETTO, c. 1460—1515.

- 56 Nymph asleep, with Satyrs. Study for the engraving.  
Pen and bistre, touched with colour, on vellum.

### ASCRIBED TO MELOZZO DA FORLI, 1438—1494.

- 57 Study for the figure of a King, foreshortened.  
Red chalk.

### VENETIAN SCHOOL.

- 58 Study of a head of an old man looking to left, three-quarter face.  
Black and white chalk, on grey paper.  
Collection, J. Richardson, senr.

### DOMENICO CAMPAGNOLA, c. 1482—d. — ?

- 59 Design for a church processional banner.  
Pen and bistre.  
Collection, Mayor.
- 60 The Flight into Egypt.  
Pen and bistre.  
Collection, Robinson.
- 61 Feeding chickens.  
Pen and bistre, washed, on grey paper.
- 62 Mowing.  
Pen and bistre, washed, on grey paper.  
The right hand half of preceding drawing which has been cut in two.
- 63 Christ taken down from the Cross.  
Pen and bistre.  
Collection, Lely.
- 64 Dives and Lazarus; a landscape to right.  
Pen and bistre.



- 65 Landscape, with amphitheatre in the distance.  
Pen and bistre.
- 66 Mountain landscape.  
Pen and bistre.  
Collection, Lely.
- 67 Landscape, with distant hills; Christ and his disciples at sea in rough water to right.  
Pen and bistre.  
This drawing bore the same number (67) when reproduced in the first volume.
- 68 Virgin and Child: St. John the Baptist adoring the Infant Christ; a bearded saint in the centre of the composition.  
Red chalk.

PORDENONE, 1483—1539.

- 69 The Crucifixion.  
Red chalk.  
Collection, J. Richardson, junr.

POMPONIO AMALTEO, 1505—1584.

- 70 The Flight into Egypt.  
Pen and sepia, washed and heightened with white.  
Collections, J. Richardson, senr., Cosway, Esdaile and Robinson.

VENETIAN SCHOOL.

- 71 Virgin and Child enthroned, with kneeling Devotee.  
Pen and bistre, washed.  
Collection, Lely and Cosway.

BATTISTA FRANCO, 1510—1580.

- 72 A Roman General receiving envoys.  
Pen and bistre, washed.
- 73 Psyche in Olympus.  
Pen and bistre.  
Collection, Lely.

SCHOOL OF TITIAN.

- 74 Venus and Cupid.  
Pen and bistre.

JACOPO TINTORETTO, 1519—1594.

- 75 Two sketches for the Miracle of St. Mark.  
Black chalk, on grey paper.  
Collection, Reynolds.
- 76 Study of a falling figure.  
Black chalk, on grey paper.  
Collection, Reynolds.

PAOLO FARINATO, 1522—1606.

- 77 Esther before Ahasuerus.  
Pen and bistre, washed, on grey paper.  
Collection, Robinson.



- 78 The Ascension of the Virgin.  
Brush drawing in sepia, on yellow prepared paper.  
Collection, Rymsdyk.
- 79 Study for an Apostle.  
Black and white chalk, on grey paper.

ANDREA SCHIAVONI, 1522—1582.

- 80 St. John the Baptist preaching.  
Pen and bistre, washed and heightened with white, on grey paper.

PAOLO VERONESE, 1528—1588.

- 81 Sketches for the Finding of Moses.  
Pen and bistre, washed.  
Collections, Reynolds and Aylesford.  
This drawing was reproduced on a smaller scale in the first series, No. 90.

PALMA GIOVANE, 1544—1628.

- 82 Portraits of the artist's wife and son Giovanni Valsilachi.  
Red chalk, pen and bistre.
- 83 The Resurrection.  
Pen and bistre, washed.
- 84 Hair dressing.  
Pen and bistre, washed and heightened with white, on toned paper.

CARLO CAGLIARI, 1570—1596.

- 85 Portrait of the daughter of Palma Giovane at the date of her marriage,  
December 1591.  
Chalk, touched with white, on toned paper.

GIULIO CARPIONI, 1611—1674.

- 86 Bacchus and Ariadne.  
Red chalk.

SEBASTIAN RICCI, 1662—1734.

- 87 Christ administering the Sacrament to St. Peter.  
Pen and bistre, washed.

ATTRIBUTED TO S. RICCI.

- 88 A group of amorini in flight.  
Pen and bistre, washed.  
Collections, Algarotti and Cheney.

PIAZZETTA, 1682—1754.

- 89 Study of a young girl holding a pear in her right.  
Black and white chalk, on grey paper.
- 90 A girl holding a tambourine.  
Black and white chalk, on grey paper.
- 91 Study of a young girl in profile looking up to right.  
Black and white chalk, on grey paper.



- 92 Study of a man reading.  
Black and white chalk, on grey paper.
- 93 A young man reading a paper, an old man looking over his shoulder.  
Black and white chalk, on grey paper.
- 94 Study of a young man leaning his head on his hand.  
Black and white chalk, on grey paper.

G. B. TIEPOLO, 1696—1770.

- 95 A nude woman (Truth?) advancing up some steps towards a group of old men to left; below the steps in the foreground a man hiding his face; a flying amorino descends with a wreath. A circular composition.  
Pen and bistre, washed.
- 96 A seated female figure beside an altar raised on the clouds; amorini in flight to right and left.  
Pen and bistre, washed.
- 97 Two figures, male and female, seated on clouds; amorino to left.  
Pen and bistre, washed.
- 98 Another design for the same. In both the man is draped and the woman nude.
- 99 Apotheosis of a monkish saint, whose hands are joined in prayer; two angels supporting him on clouds.  
Pen and bistre, washed.
- 100 Another design for the same, with three angels.  
Pen and bistre, washed.
- 101 Time unveiling Truth (?)  
Pen and bistre, washed.
- 102 Group of two figures, a man supporting a woman in his arms.  
Pen and bistre, washed.
- 103 Two female figures, one winged, enthroned on clouds, amorini below.  
Pen and bistre, washed.
- 104 Apotheosis of an aged warrior, attended by Fame.  
Pen and bistre, washed.
- 105 Another design for the same: a third figure, a female, holds a wreath, amorini beneath.  
Pen and bistre, washed.
- 106 Two female figures, one seated on clouds, the other, winged, in suspended flight beside her. This is possibly the same subject as No. 103.  
Pen and bistre, washed.
- 107 Another design for the same composition.  
Pen and bistre, washed.
- 108 A fourth design for the same.  
Pen and bistre, washed.
- 109 A youthful male figure, with butterfly wings, seated, his right arm resting on the shoulder of a female in flight beside him; amorini beneath the clouds complete the group.  
Pen and bistre, washed.
- 110 Apollo seated on the clouds, other deities beside him, and an amorino; in the right upper corner another group on a smaller scale.  
Pen and bistre, washed.



- 111 Group of female figures seated on clouds with amorini.  
Pen and bistre, washed.
- 112 Group of three female figures on clouds, beside the foremost figure whose back is turned is an amorino emptying a cornucopia.  
Pen and bistre, washed.
- 113 A female figure holding a shield; seated beneath are two aged men, one with an urn beside him; a horse to right; amorini on the clouds complete the group.  
Pen and bistre, washed.
- 114 Two female figures seated on clouds, one holding a pomegranate in her right, the other with a trumpet; a helmet to left beneath.  
Pen and bistre, washed.
- 115 Another study for the same composition. In this Fame holds a palm branch in her right.  
Pen and bistre, washed.
- 116 Two female figures on clouds, one kneeling and looking up.  
Pen and bistre, washed.
- 117 A man in armour drawing his sword against a falling female figure.  
Pen and bistre, washed.
- 118 A group of three figures, one in armour, a second resting on a staff, the third a female seated holding a sculptured vase.  
Pen and bistre, washed.
- 119 A girl with a lamb (St. Agnes?) and another female figure seated beside her.  
Pen and bistre, washed.
- 120 Two female figures on clouds with butterfly wings, one of whom holds a horse by the bridle.  
Pen and bistre, washed.
- 121 The Conversion of St. Paul.  
Pen and bistre, washed.
- 122 Group of two female figures seated.  
Pen and bistre, washed.
- 123 Two female figures seated, one holding a sword.  
Pen and bistre, washed.
- 124 A woman holding an open book and looking up; in the background a winged male figure whose back is turned.  
Pen and bistre, washed.
- 125 Time seated on the clouds, his back turned, holding an amorino in his left and scythe in his right; the hour-glass overturned.  
Pen and bistre, washed.
- 126 A man kneeling holding a serpent in his left, an amorino with butterfly wings standing beside him, a female beneath to left seated.  
Pen and bistre, washed.
- 127 A group of three figures on the clouds, the principal figure being a nude woman (? Victory) seated holding a palm branch and scroll in her left, a shield beside her and an amorino kneeling.  
Pen and bistre, washed.



- 128 A group of two female figures, one holding a cross (? Faith), the other a skull (?); amorino to right.  
Pen and bistre, washed.
- 129 A group of three female figures with butterfly wings in flight, a fourth figure beneath reclining to right.  
Pen and bistre, washed.
- 130 An old bearded man with upraised arms, Apollo and an amorino.  
Pen and bistre, washed.
- 131 A group of a woman holding a mirror (?), a serpent twined round her left arm (? Prudence), another woman seated beside her. Beneath is a male winged figure that does not belong to the composition.  
Pen and bistre, washed.
- 132 An old bearded man, supported by a youth beneath holding a tablet; a male figure at the back; a fourth figure reclines to the left, his hand at the back of his head.  
Pen and bistre, washed.
- 133 Three angels appearing to a monk kneeling in prayer.  
Pen and bistre, washed.
- 134 The Annunciation.  
Pen and sepia, washed.
- 135 Apotheosis of a female saint.  
Pen and bistre, washed.
- 136 A bearded man holding a staff in his left stands above a fallen female figure to left; another figure is seen in the background, and an amorino in flight to right.  
Pen and bistre, washed.
- 137 Four figures: a winged female with a cornucopia above, two others beside a youthful male figure (Apollo?)  
Pen and bistre, washed.
- 138 A group of angels in flight.  
Pen and bistre, washed.
- 139 Bacchus supported by a satyr, two others asleep to left.  
Pen and bistre, washed.  
Nos. 95 to 139, with the exception of No. 133, are from the Collections of Algarotti & Cheney.

ANTONIO CANALETTO, 1697—1768.

- 140 (1) View of a church with a tall tower. (2) A church, with pillars at the garden entrance surmounted by statues.  
Pen and bistre.
- 141 View of a convent surrounded by a high wall.  
Pen and bistre.

PIETRO LONGHI, 1702—1762.

- 142 Study for portrait of a Venetian Senator.  
Black chalk.

F. ZUCCARELLI, c. 1702—1788.

- 143 Landscape.  
Pen and bistre, washed with colour.



G. DOMENICO TIEPOLO, 1726—1804.

- 144 Head of young man.  
Black and white chalk, on grey paper.
- 145 Joachim's offering refused.  
Pen and bistre, washed.
- 146 The Flight into Egypt: the Holy Family setting out.  
Pen and bistre, washed.
- 147 The Flight into Egypt; a flock of sheep in the foreground to right.  
Pen and bistre, washed.
- 148 The Flight into Egypt: the Holy Family accompanied by angels.  
Pen and bistre, washed.
- 149 The Massacre of the Innocents.  
Pen and bistre, washed.
- 150 SS. Peter and John at the Beautiful Gate (Porta Speciosa).  
Pen and bistre, washed.
- 151 Martha inviting Christ to enter the house.  
Pen and bistre, washed.

F. G. CASANOVA, 1727—1802.

- 152 Landscape, with two peasants loading an ass; a dead boar tied to a tree, at the foot of which lies a fox and other dead animals.  
Pen and bistre, washed with colour.

F. NOVELLI, 1764—d. — ?

- 153 A Bacchante bearing a basket of fruit, juvenile satyrs at her feet.  
Pen and bistre, washed.

F. BARROCCIO, 1528—1612.

- 154 Virgin and Child.  
Coloured chalks.
- 155 Three studies of heads of children.  
Coloured chalks, on toned paper.

SCHOOL OF CREMONA.

- 156 Ascension of the Virgin.  
Black chalk, on grey paper.

SCHOOL OF FERRARA.

- 157 Portrait of Francesco Paladino.  
Chalk, pen and bistre.

LAVINIA FONTANA, 1552—1602.

- 158 Portrait of the artist.  
Red and black chalk.  
Collection, Palmerston.

ANNIBALE CARRACCI, 1560—1609.

- 159 A Bishop exorcising a Dragon.  
Pen and bistre, washed.



CESARE D'ARPINO, c. 1568—1640.

- 160 Portrait of a lady.  
Red and black chalk.
- 161 The Expulsion from Paradise.  
Red chalk.  
Collection, Reveley.

GUIDO RENI, 1575—1642.

- 162 Study for the head of the Magdalen.  
Red chalk.
- 163 Solomon's Idolatry.  
Pen and bistre, washed.  
Collections, Sandby and Hone.

FRANCESCO ALBANO, 1578—1660.

- 164 The Hesperides; in the foreground the Tiber, above being Apollo and amorini, one emptying a cornucopia, the other a vase.  
Oil on linen. Designed as frontispiece to a book on the culture of fruit.  
Collection, Sergardi.

DOMENICHINO, 1581—1641.

- 165 Head of a Sibyl.  
Red chalk.  
Collections, Udney and Warwick.
- 166 Study of a young girl.  
Red and white chalk, on toned paper.  
Collection, Duke of Cambridge.

GUERCINO, 1591—1666.

- 167 The Virgin of the Rosary.  
Pen and bistre, washed.  
Another study for this composition is in the Chatsworth collection.
- 168 River view, with bathers.  
Pen and bistre.  
Collection, Warwick.

G. F. GRIMALDI, 1606—1680.

- 169 Landscape, with peasants gambling beneath a tree to left.  
Pen and bistre, washed.

GIORGIO VASARI, 1511—1574.

- 170 The Wedding at Cana.  
Pen and bistre, washed and heightened with white.  
Collection, Mayor.

FEDERIGO ZUCCARO, 1542-3—1609.

- 171 The artist's portrait.  
Red chalk.  
Collection, Marquis of Normandy.



JACOPO DA EMPOLI, 1554—1640.

- 172 Study of a youth, naked to the waist.

Red chalk.

Collections, Udney and Warwick.

PIETRO DA CORTONA, 1596—1669.

- 173 Nymphs inscribing their names on the bark of trees.

Red chalk.

Collections, Lanckrinck, Lely and J. Richardson, senr.

LORENZO BERNINI, 1598—1680.

- 174 Portrait of Pola.

Black and red chalk, heightened with white, on toned paper.

- 175 Portrait of Pope Borghese (Paul V).

Black and red chalk, heightened with white, on toned paper.

- 176 Portrait of Cardinal Borghese.

Black chalk.

Collection, J. Richardson, senr.

- 177 Love with hour-glass and bird.

Pen and bistre, washed.

Collection, Mariette.

FRANCESCO MONTELATICI, 1600—1661.

- 178 Pilgrims praying before a group representing St. Margaret and the Dragon.

Black chalk.

STEFANO DELLA BELLA, 1610—1664.

- 179 Stag hunting.

Pen and bistre.

PIETRO TESTA, 1617—1650.

- 180 Landscape, with amorini.

Pen and bistre.

D. M. CANUTI, 1620—1684.

- 181 A group of musicians in a gallery.

Red chalk, pen and bistre, washed.

FILIPPO BALDINUCCI.

- 182 Portrait of a gentleman, possibly the artist.

Red and black chalk.

CARLO MARATTI, 1625—1713.

- 183 St. John Evangelist, with other saints; the Virgin in the clouds above.

Pen and bistre.

- 184 The angel Gabriel. Three studies for an Annunciation.

Pen and bistre.

G. PASSERI, 1654—1714.

- 185 Olympus.

Red chalk, washed with bistre and heightened with white.



TIMOTEO DELLA VITI, 1469—1523.

- 186 Study of a female head in profile to right.  
Black and white chalk, on toned paper.

BALDASSARE PERUZZI, 1481—1537.

- 187 Two designs for a dish, one half representing Marine deities, the other a Bacchanal.  
Pen and bistre, washed.

V<sup>o</sup> TAMAGNI, 1492—c. 1530.

- 188 A Miracle of St. Catherine of Siena.  
Pen and bistre. Reverse of the drawing numbered 102 in first series.  
Collection, Hudson.

MARCO DA PINO.

- 189 A gentleman in armour, attended by his patron saints, kneeling in adoration of the Virgin and Child appearing in glory above.  
Pen and bistre, washed.

V. SALIMBENI, 1557—1613.

- 190 The Nativity.  
Pen and bistre, washed with colour.

FRANCESCO VANNI, 1565—1609.

- 191 The Marriage of St. Catherine of Siena, angels and saints above.  
Pen and bistre, washed.  
Collection, Charles Rogers.
- 192 Virgin and Child.  
Red chalk, pen and bistre.

BENEDETTO CASTIGLIONE, 1616—1670.

- 193 An aged woman relating the Story of Cupid and Psyche to a young girl captured by brigands on the eve of her marriage.  
Chalk, washed with bistre and coloured.

ASCRIBED TO LUCA GIORDANO, 1632—1705.

- 194 Group of five nude male figures.  
Pen and bistre, washed.

B. BISCAINO, 1632—1657.

- 195 The Repose in Egypt.  
Red chalk, washed with bistre and heightened with white.

GENOESE SCHOOL.

- 196 Charity.  
Pen and bistre, washed.
- 197 Amorino with a cornucopia.  
Pen and sepia, washed.





































Stato di Santa Lucia da S. Marco





































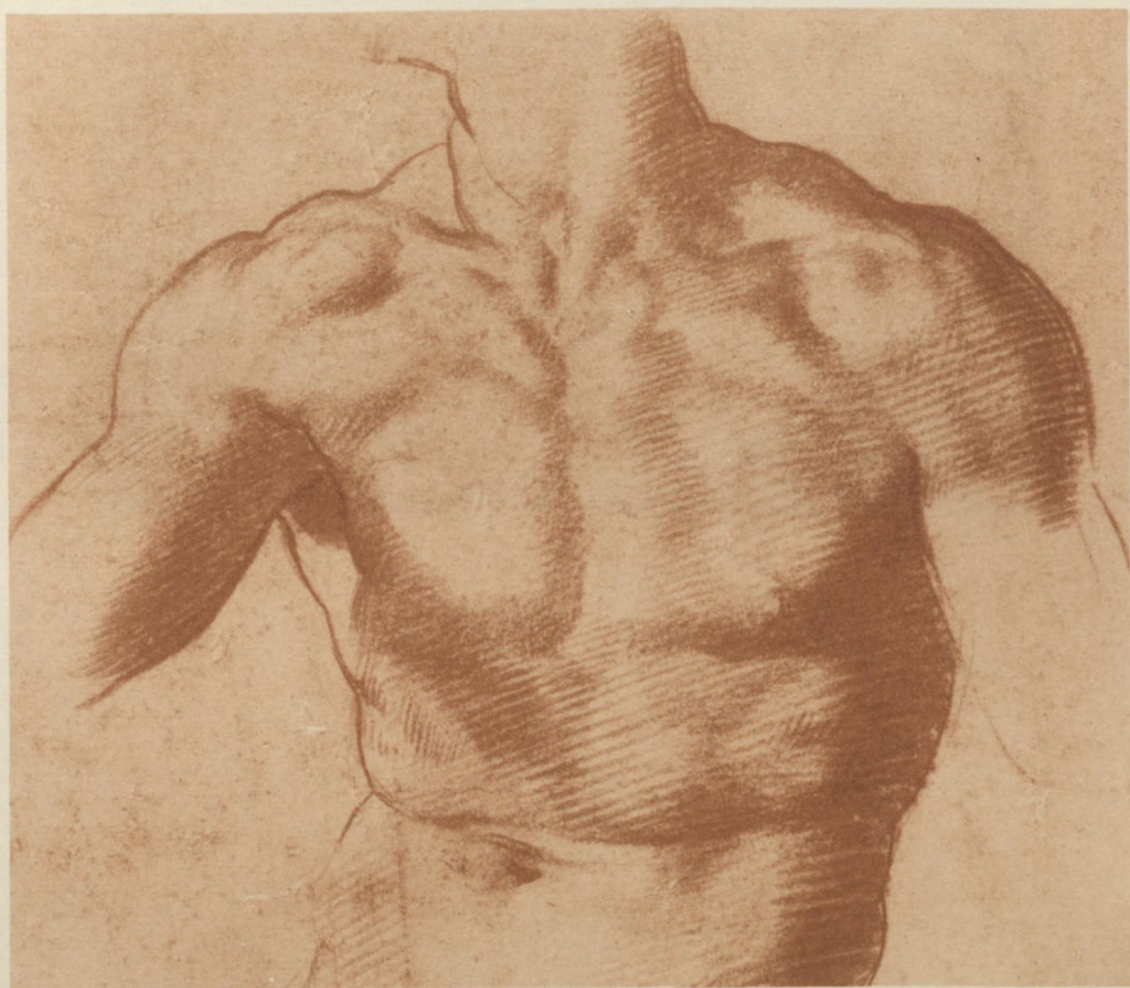












































































































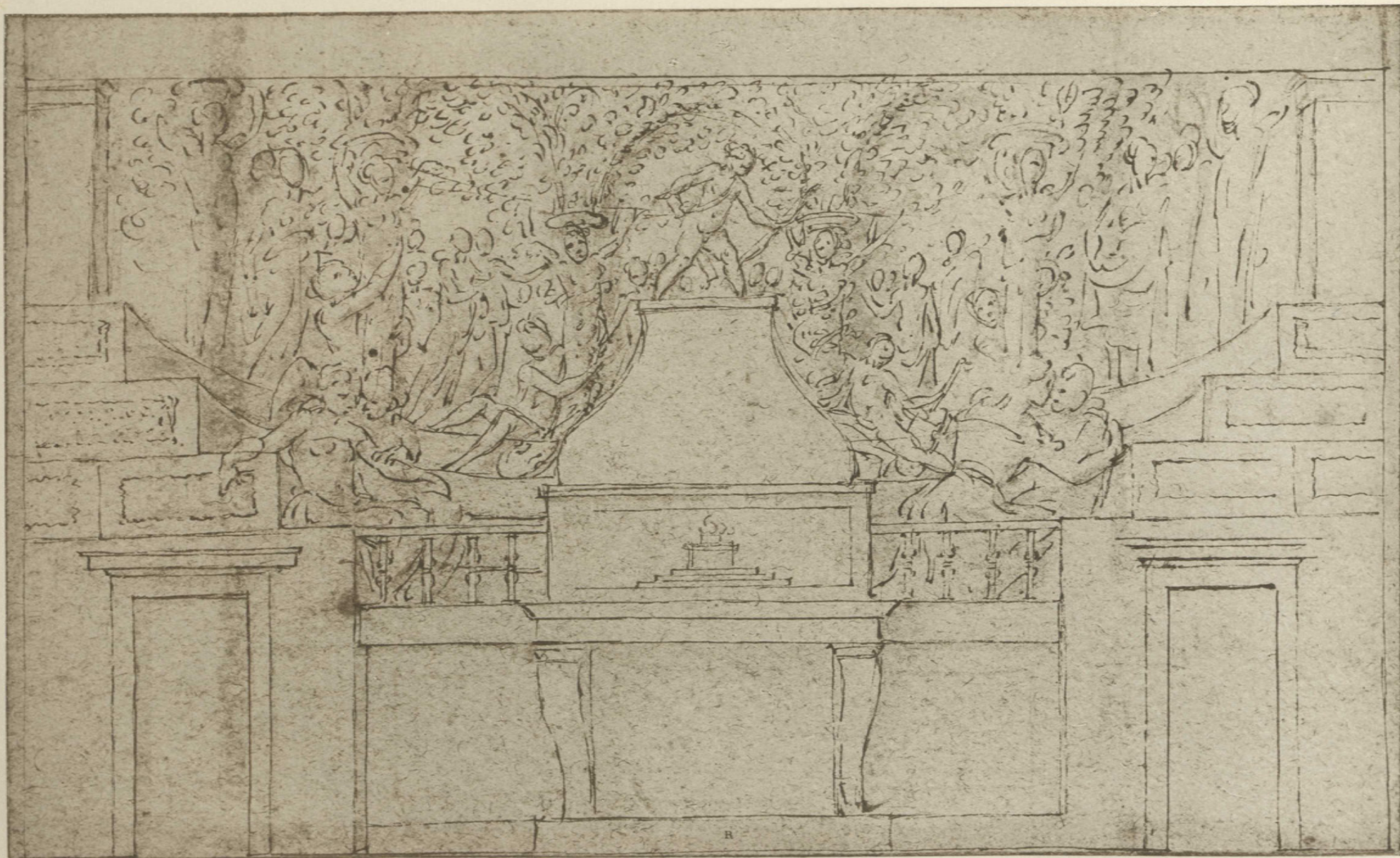








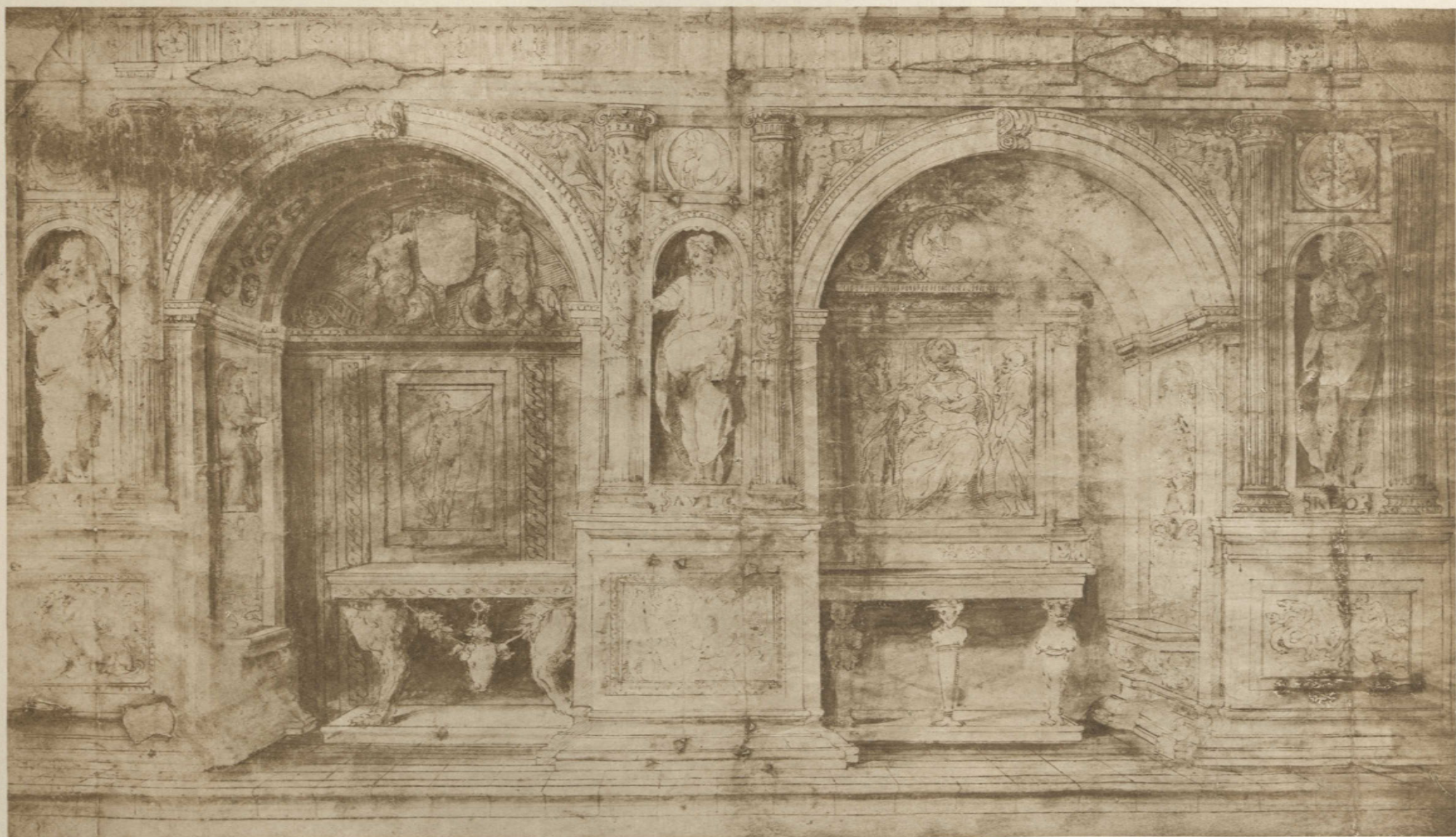




















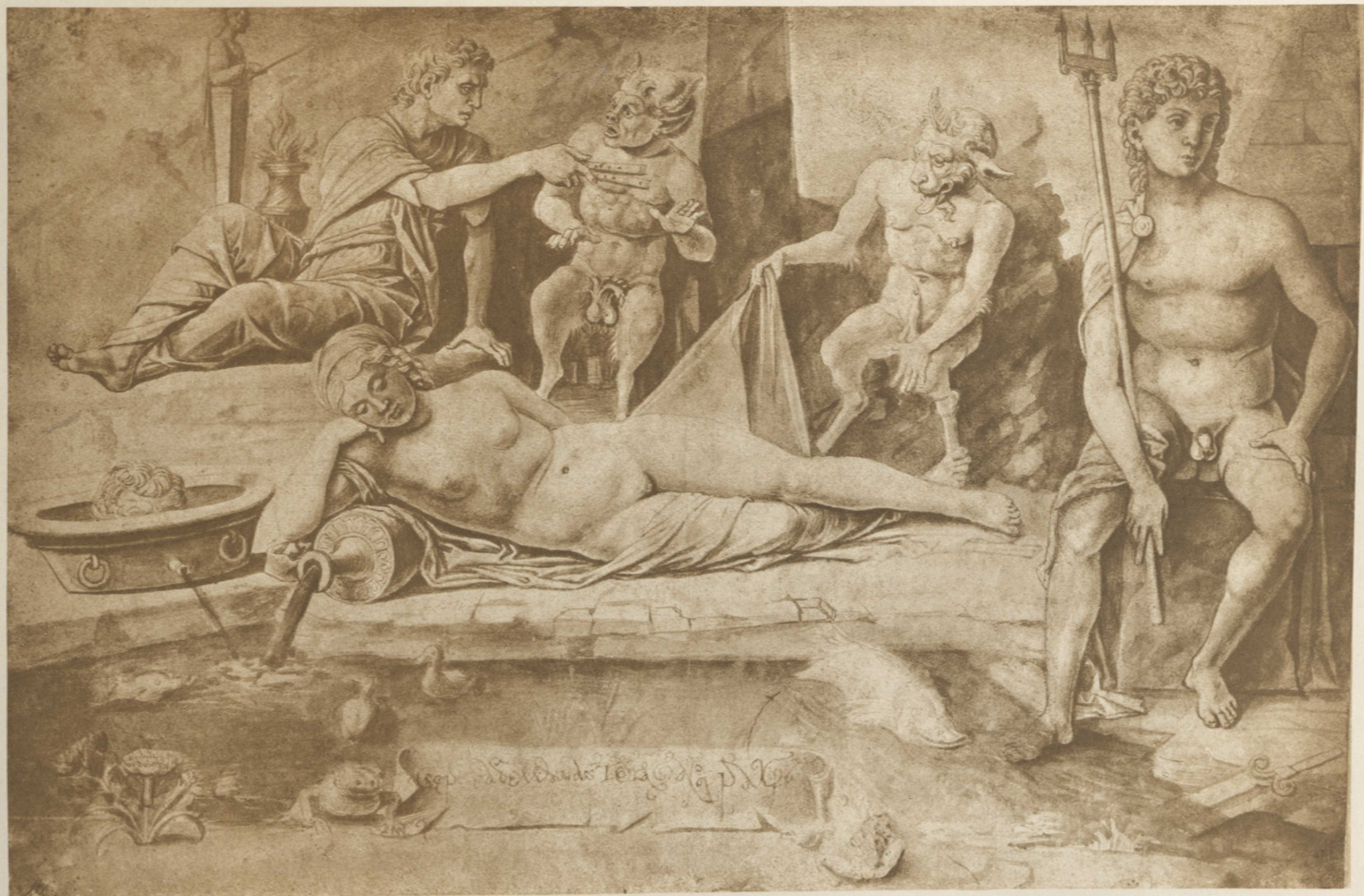




























































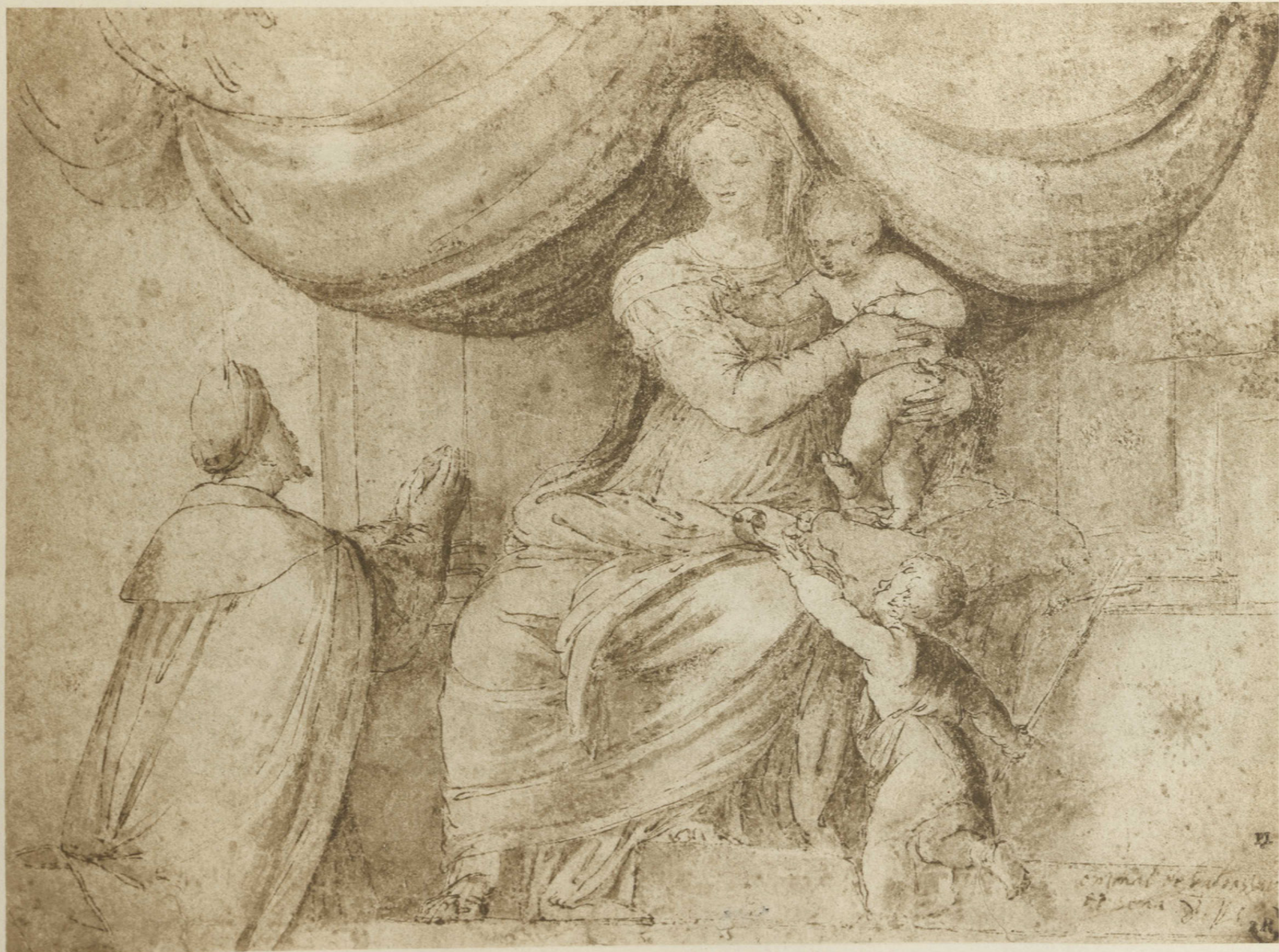




































Paolo Veronesi.

















































































































































































































































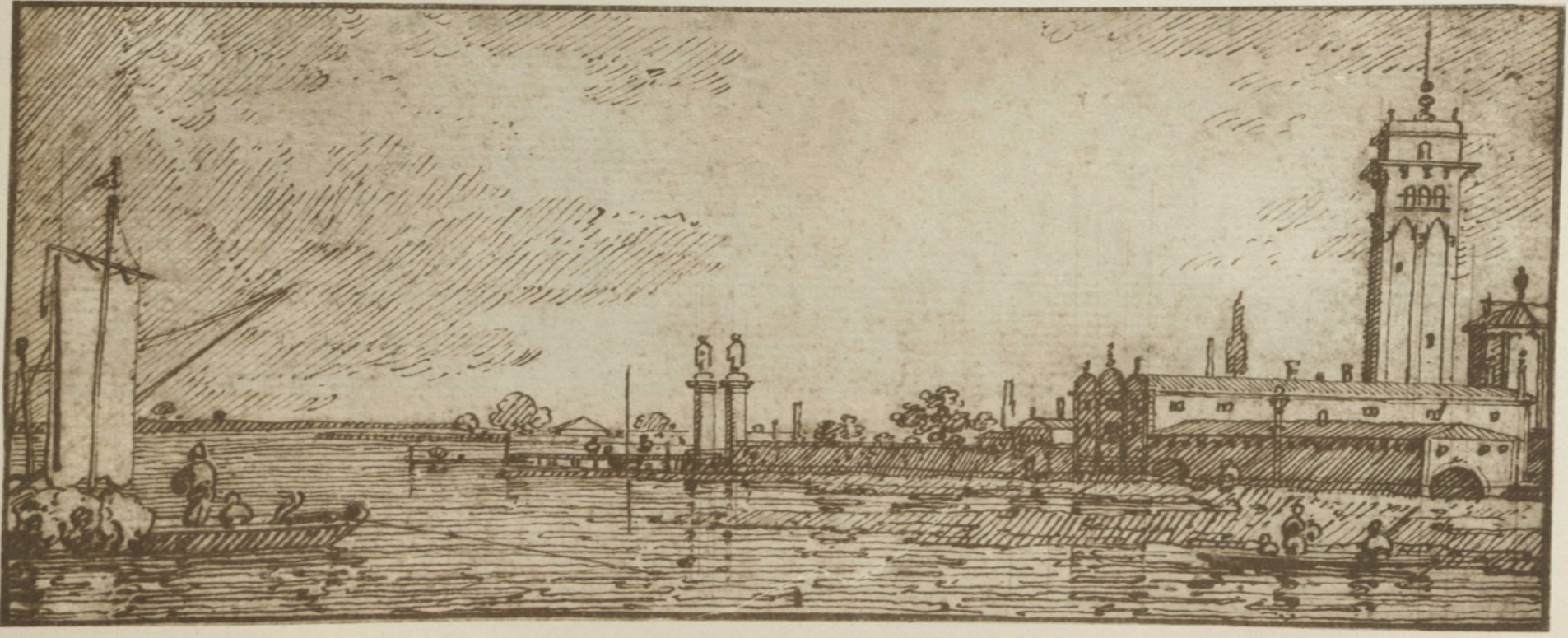
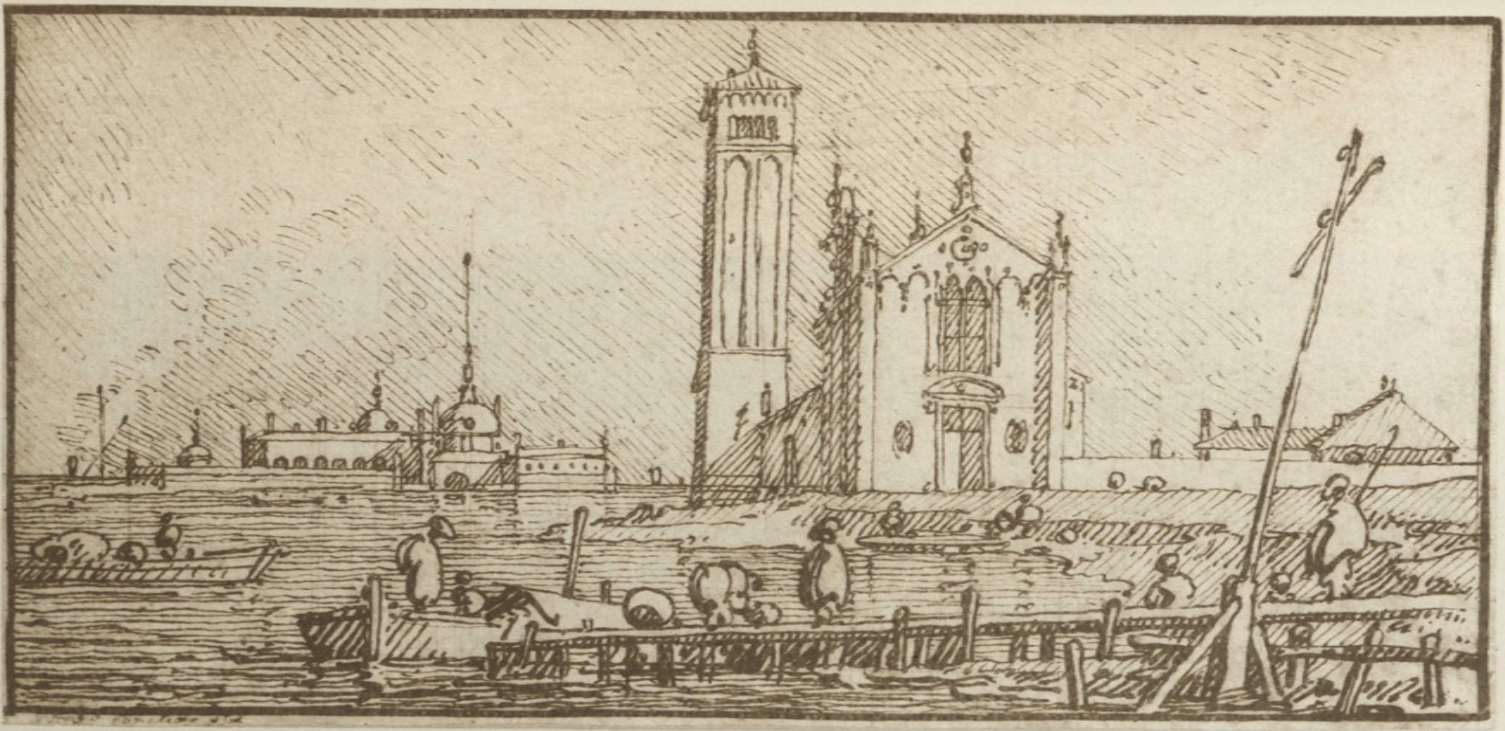




















Longi 4





























































Mon<sup>s</sup> Jac<sup>o</sup> paludino primo or  
fuerat



































































































































































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